

KERAMIC STUDIO

Vol. X. No. 5

SYRACUSE, NEW YORK

September, 1908



T will not be long before the summer vacation will be past and the studios open again for the winter's work. Have you made the best of your opportunities by gathering your portfolios full of material for the coming year? Have you seen nature in some new phase and recorded it? Are you planning to do something quite different? There is still time, if you are not idle, to gather quite a harvest.

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The first number of "PALETTE AND BENCH", the new magazine for the art student and crafts worker, will be issued September 15. This issue will contain: Color print, "The Pewter Jug," Wm. A. Chase; Class in oil painting: materials, etc., Charles C. Curran and Grace A. Curran; Class in water colors: materials, etc., Rhoda Holmes Nicholls; Cast Drawing, Fredk. C. Baker; Modeling, Charles J. Pike; Still Life Painting, Emil Carlsen; Illumination, Florence D. Gotthold; Miniature Painting, Wm. J. Baer; Japanese arrangement of Flowers, Mary Averill; Stencil, Nancy Beyer; Finger Rings, Emily F. Peacock.

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NATIONAL LEAGUE OF MINERAL PAINTERS

STUDY COURSE FOR 1908-1909.

Problem 1. Due October 1st—Facts from flowers, Snapdragon, Trumpet-Creeper or Poppy.

Problem 2. Due November 1st—Belleek vase No. 5617 or the same shape in American china No. 5901.

Problem 3. Due December 1st—Chocolate Pot No. 4528.

Problem 4. Due January 1st—Outline drawing for a Jar that may or may not have cover and may be with or without handle. To be made of clay not less than seven inches in height.

Problem 5. Due February 1st—Powder box No. 8380 or Japanese almond bowl No. 5890.

Problem 6. Due March 1st. The Cross flower bowl.

To obtain the best results it is necessary to have all the implements required for the work. We thus suggest manilla paper, soft and hard pencils, compass, transparent triangle, rules, sharp knife, tracing paper, a soft and hard eraser, thumb tacks and drawing board.

One design can be submitted for each problem, executed on paper in clear distinct pencil lines, as only this medium gives Miss B. Bennett an opportunity to make any corrections. Address all papers for criticism to the President of the League, Mrs. William Farrington, 4112 Perry Ave., Chicago, Ill.

In Problem 1, Facts from Flowers, draw with care the upright and cross section of leaf, bud, stem and root. In the poppy, the stem with its splendid example of the curve of force and the petiole of the leaf will admit of careful study. The richly colored raceme of the snap dragon with its personated corolla. Do not let escape, unobserved,

the bee throne with its wonderful construction and the unusual seed pod of the Trumpet Creeper.

Problem 2 is to be decorated in geometrical design and conventional flower ornament

The decoration of a piece like this which is used for decorative purpose only and is seen at various angles of vision and at varying distances may be stronger in color and design than one would use for the decoration of a table piece or one which is always viewed from a certain position or distance. While it is not obligatory, it is suggested that in the decoration of this vase one of the flowers in Problem 1 be conventionalized and used for a motif combined with the geometrical design. This form suggests a decoration from the top or possibly the mass of decorative forms on that part.

As a chocolate pot is but a part of a set the effect of repetition must be kept in mind, as the same design would be used for the tray, cups and saucers. Keep the design simple in color, and direct in form.

In submitting outline drawing for Problem 4, if the idea is to make a design for a piece of china to be manufactured for decoration one should consider the use and purpose for which it is designed, also whether it will require a one, two or three piece mould, as the difficulty of manufacturing and the expense must be considered. But if it is to be made in pottery the shape must be the principal consideration.

For Problem 5 the Japanese almond dish was selected, not only for its usefulness as a receptacle, which always makes an article more salable, but it also offers a different problem from any given before in the League Study Course, the bowl calling for some decoration as well as the rim. A commercial line in the shape should always have some recognition.

The powder box may be used if preferred, this having the two surfaces, the top of the box suggesting an all-over or border design, and the box, which must have the same decoration as the top or the unit modified so as to adapt itself to the vertical surface.

In Problem 6 it is suggested that the design used for the decoration of the flower bowl which was made from the outline drawing in last year's study course be executed in monochrome on the finished piece, but the design submitted for criticism must be in pencil.

This year, as previously, criticism will be given free to League members on the designs for shapes given in these problems. But any shapes that have been used by the League may be decorated and submitted for exhibition purposes this year, and it is hoped that by allowing the use of these that the size and importance of our annual exhibit be greatly increased, as many have correct designs which for lack of time they were unable to use last year or before.

A book of the numbers and cuts of the shapes with a printed copy of the study course and facts concerning the League will be forwarded on application to any officer of the League.

MARGARET ELLEN IGLEHART,
Chairman of Education,
100 Auditorium Building, Chicago, Ill.



STUDIES IN FLESH PAINTING

DECORATIVE AND PICTORIAL

L. Vance Phillips.

THE study of flesh on porcelain is expected to result in a more finished, a more nearly perfect performance than the same study in pastels, water colors or oils. The value of the porcelain and the expense of the process, together with the permanence of the result, makes this obvious difference. The two first mentioned materials are inexpensive, the third of some value, but its repeated use is not only possible but of advantage. Sir Joshua Reynolds was wont to say to a customer, "There are, on the canvas before you, six paintings, some better and some worse than the one you now see." Therefore the porcelain student must at once face the fact of the permanent character of his color when fired, and know that his model must be in a finished state before him. This model or drawing may, happily, be his own if he has had requisite training, taken in a school equipped for the purpose, and in an atmosphere where study is pre eminent.

The private studio is a place for individual study and for obtaining specific results, in distinction from the art school where training is the object, and the sole object. The trained student, therefore, as well as the untrained goes to the private studio to learn methods of expressing ideas, and to obtain specific results. The method being the point, the selection of a masterly drawing is a most desirable thing.

To copy the drawing of the ceramic instructor at the studio selected, is of no more advantage to the student than to copy the drawing of an acknowledged master, the balance being usually in favor of the master.

When technical skill and familiarity with color have been acquired, the student, who has ideas and who can draw, should, in some material that admits of correction, produce his own composition in a perfected state, and from that study reproduce on the porcelain that which will endure. This is the ideal.

DECORATIVE TREATMENT OF A FIGURE.

The figure reproduced from a painting by A. Seiffert would be effective painted on a slender panel or adapted to a tall vase with straight or simple lines.

Painted in monochrome, for a student of limited experience, this study would be charming. By employing three colors, a study in browns or a study in gray blues could be produced with fine effect. A figure placed well up on a vase gains in dignity and importance. Draw or trace the figure in lightly, after which secure the drawing with delicate touches of India ink. Paint the figure before laying in the background, which should, if possible, be done while the flesh and drapery are still moist, the whole being accomplished in a single sitting. The rocky background should be painted in quite simply, yet vigorously, leaving free brush strokes and obtaining, as perfectly as possible, a sense of rock form. In effect, have the background dark at the top, grading through medium tones in the center, and fading to almost white at the bottom.

In subsequent firings paint the background in a flat graduated wash from dark to light beginning at the top. This will leave the brush strokes of the first painting slightly obscured or buried, yet retaining the character given. If in the first painting of the rocky background a wholly satisfactory effect has not been obtained it is quite admissible to repaint for a second fire before laying the flat wash,

which would in this case be done for the third fire, yet it is always desirable to secure the background effect in a first vigorous, characteristic free treatment.

A brown scheme having been selected, paint the figure and background throughout with Meissen Brown, decreasing the color toward the lower part of the figure, in order to harmonize with the background scheme. This will give strength in color and contrast the top with the delicacy and mystery of the lower portion. After this first painting has been completed some three or four or more hours, according to kind and amount of oil used, and when not quite hard dry, but just beyond the "tacky" condition Meissen Brown in powder may be rubbed in with cotton. This will soften and deepen the tones, yet leave the brush strokes, and should be used only on the background in this painting. This rubbing in of color will be most effective if the background is painted a few inches each side of the figure, and from that point melted into an even tint at the back, grading from dark down to light with merely oil at the very bottom. Use a silk dabber to obtain an even surface, discontinuing its use in approaching the painting each side of the figure, yet melting the two at a desirable distance from the figure. In rubbing in the powder fade it gently, losing a sense of color about one-third of the distance from the bottom of the vase. To give variety of tone in the third or fourth fire, apply special tinting oil evenly. Into the center rub Meissen Brown and Pearl Gray, two to one, fading this down into Pearl Gray and Yellow Ochre, two to one, if a soft brilliance is desired or Pearl Gray alone if a low key is personally more pleasing. From the center up graduate the color into Meissen Brown alone, and finally into Meissen Brown and Finishing Brown, two to one.

In the final fire, or in any fire after the drapery and feet are sufficiently modeled (which result can easily be secured in two fires), Pearl Gray or Yellow Ochre can be tinted up one-third of the surface and from there faded into a thin wash of oil, covering that part of the figure included in this section and producing a misty half buried effect. This treatment will lend value to the more vigorous painting of the face and shoulders.

The upper portion of the figure will require three paintings to insure depth of tone and secure satisfactory modeling, at the same time preserving transparency of tone, in itself always a reason for repeated fires.

In painting the flesh use an open oil, after washing in the general values with a square shader, and further modeling with a pointed brush, the strokes may be softened by the deft use of a slant stippler. Keep all edges soft and in painting the features realize that the full depth of color is not required in the first fire. Holding this thought, a hard and labored effect is avoided and transparency is courted if not actually won.

Using a square shader and taking advantage of its breadth for washes and its square corner for accents, paint the drapery broadly, simply, and crisply with constant attention and due consideration of the form beneath. In the third painting Finishing Brown may, if desired, be added to the Meissen Brown in painting the hair, which should in value relate to the background. In the first painting of the flesh and drapery endeavor to see three values, light, medium and dark. In later paintings seek to get the subtle variations which will come quite naturally after the drawing and general tone masses are established.

In order to lay in the vase for a first fire in a single

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EDELWEISS—A. SEIFFERT



sitting, the figure and drapery should be painted delicately, holding the drawing definitely yet with little detail and very little modeling. While still moist, thoroughly and thoughtfully paint in the background.

A rapid yet correct rendering of this subject is made possible only by studying all parts of the figure, both exposed and concealed, before attempting the drawing. Continue this study while carefully noting with delicate line all the important and vital points in both drapery and figures. Refer to the study while fixing the drawing with India ink. Endeavor to make this line so delicate that it will be scarcely stronger than the tracing secured by the use of graphite paper.

A delicate drawing, through unconscious sympathy, results in a delicate rendering of the subject in color. A heavy, careless drawing, not only invites a similar handling of color, but almost invariably results in unexpected amounts of color clinging to the heavy touches of ink. This serious defect will probably be unobserved until after the fire, hence this added caution as to a careful beginning.

DECORATIVE TREATMENT IN GRAY BLUE.

This figure may be treated in grays and blues. A good selection being Pearl Gray, Gray for Flesh and Copenhagen Blue.

Accomplish the modeling of the figure with two parts Gray for Flesh and one part Copenhagen Blue. Use this combination at the top of the vase, shading down through Copenhagen Blue into Pearl Gray at the bottom. Later Pearl Gray may be painted over the lower part of the figure as previously described and with equally good effect. In one of the later paintings, perhaps the very last, this vase should have an entire dusted ground. If little color is secured in one treatment give another in the same manner that the result may be a burying of the figure in a gray mist. For this use special tinting oil for thin dusted grounds, coloring it a little with Gray for Flesh. Lay evenly with a broad grounding brush, covering the entire surface with a generous amount, that it may flow and settle with a degree of evenness. After a few minutes pad with a silk dabber, using three or four different ones to absorb the excess of oil, which excess was necessary for the given reason. The moderate amount of oil remaining should be "tacky"—nearly dry—in four or five hours in a warm room, and may be in this condition over night if kept in a cool closed place. It is now ready for the rubbing in of dry color. The evenness of the color will depend somewhat upon the clearness of the application of the powder—the ability to skillfully pass from one color to another, but will depend far more upon the evenness of the padding of the oil which should be accomplished by a swift overlapping movement of the pad, using the same strength of touch continually and lifting the pad but a short distance from the surface that you may secure evenness of touch. Carry the pad gradually from top to bottom and bottom to top, also the movement may circle the vase. This preparation may require 20 or 30 minutes of intelligent application and the perfection of the process will only be absolutely known when the powder is applied. Of this have a generous amount. Begin at the bottom with a large quantity of Pearl Gray on either cotton or wool, rubbing gently and using color generously, using all the oil will take and carrying the color just beyond the center where it is faded at the final point to a small amount. In fact a gradual lessening of color to a final vanishing point. Begin anew with a moderate amount of Copenhagen Blue,

starting at the center, where the gray is thin, and working softly down, going entirely around the vase, using the cotton or wool more softly as the color decreases, until the blue is wholly lost in the gray. Recharge the cotton moderately as needed and each time begin at center and fade down securing evenness in this way. After this begin at the center with plenty of blue and fade upwards, decreasing the color until lost just below the top of vase. With well charged cotton bring the dark color (Copenhagen and Gray for Flesh) from the top fading with skill into the blue. A slight suggestion of this gray may be over the head if the color seems to end naturally there. However, apply the color regardless of figure, after having settled upon general places of joining the different tones.

This process is the enveloping of a figure in a film of color and admits of infinite variety in treatment. It may be used over a figure painted in warm tones provided the colors have a gold base and so can live in the fire even under grays and blues. Meissen Brown and Ruby, ground thoroughly, form a good combination resisting well the eating qualities of blues and grays. Should this mixture have a tendency to grain in modeling the figure add a little Dresden thick oil to the usual medium, the heavy oil counteracting the tendency of mineral particles to gather in groups.

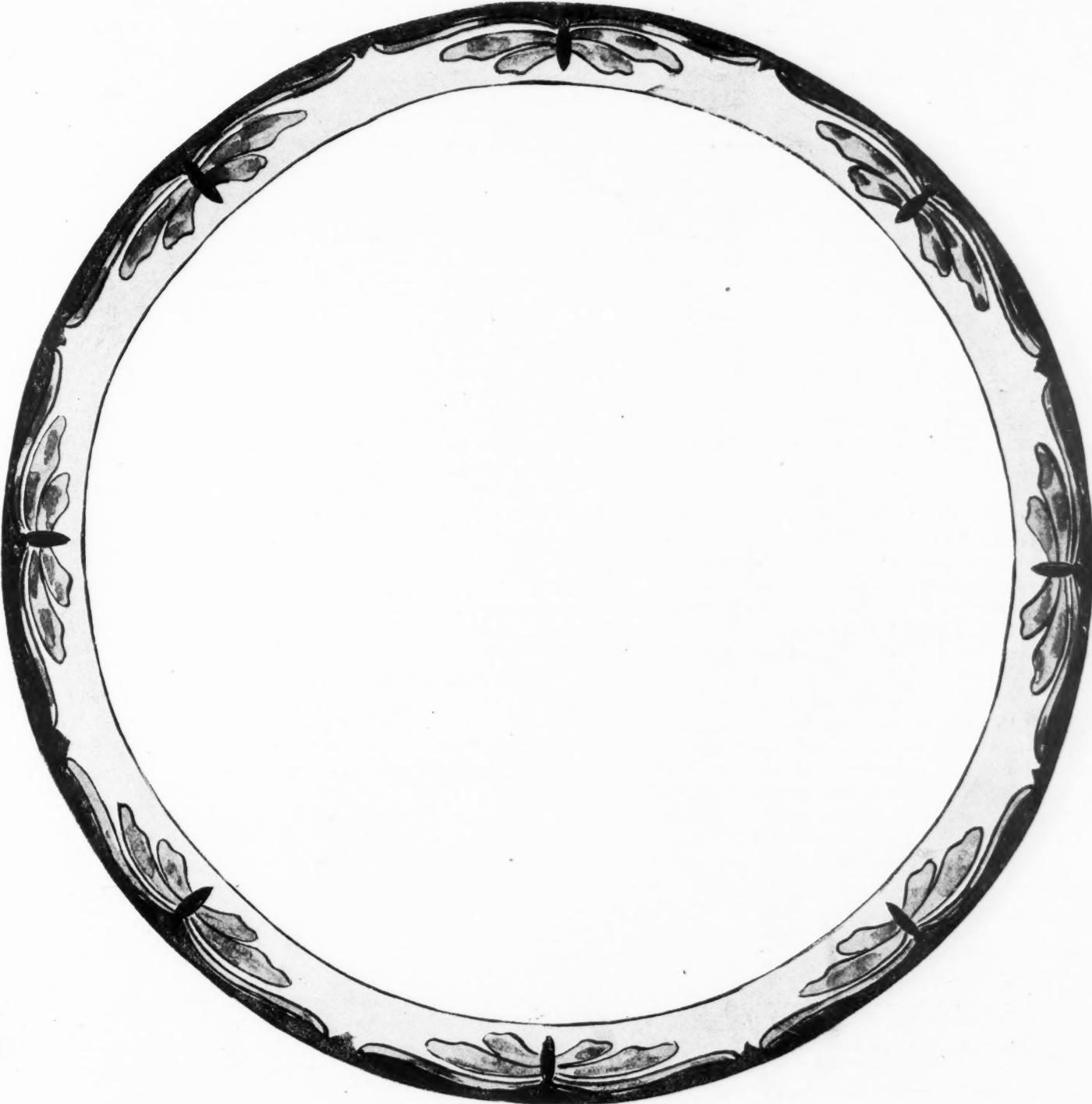
The regular flesh palette may be used in a vase treatment and a full color scheme developed. The suggested treatments, however, will be more decorative and satisfying on a vase since the result is an almost flat effect, the envelope of color producing an underglaze effect.

GENERAL HINTS FOR BRUSH WORK

Not all ceramic workers know the true or entire value of a large square shader.

In charging have in it just enough oil to prevent the separation of the hairs. The oil is effective for this purpose near the quill rather than below. The end of the brush should carry turpentine more freely than oil. Colors, being mixed with oil, need more turpentine than oil for actual brush work (not the laying of backgrounds) for the securing of a crisp touch. By the over free use of oil the fresh crisp touch melts very soon, the spirited effect vanishes and dust attaches itself readily to the surface. The square shader used broadly gives one effect while by slightly lifting one corner, the other gives a small touch quite as effective as could be given with a pointed shader. By charging one side with heavy and the other with thin color, either the same color or different colors, a fine effect can be secured for a band or border, a rose petal, a fold of drapery, or the blocking in of an arm. It often happens that the first simple free brush strokes laid in the lighter portions of the composition for the first painting could be wisely kept as the keynote, never repainted, yet possibly washed over with a flat tint, to give color quality or tone value.

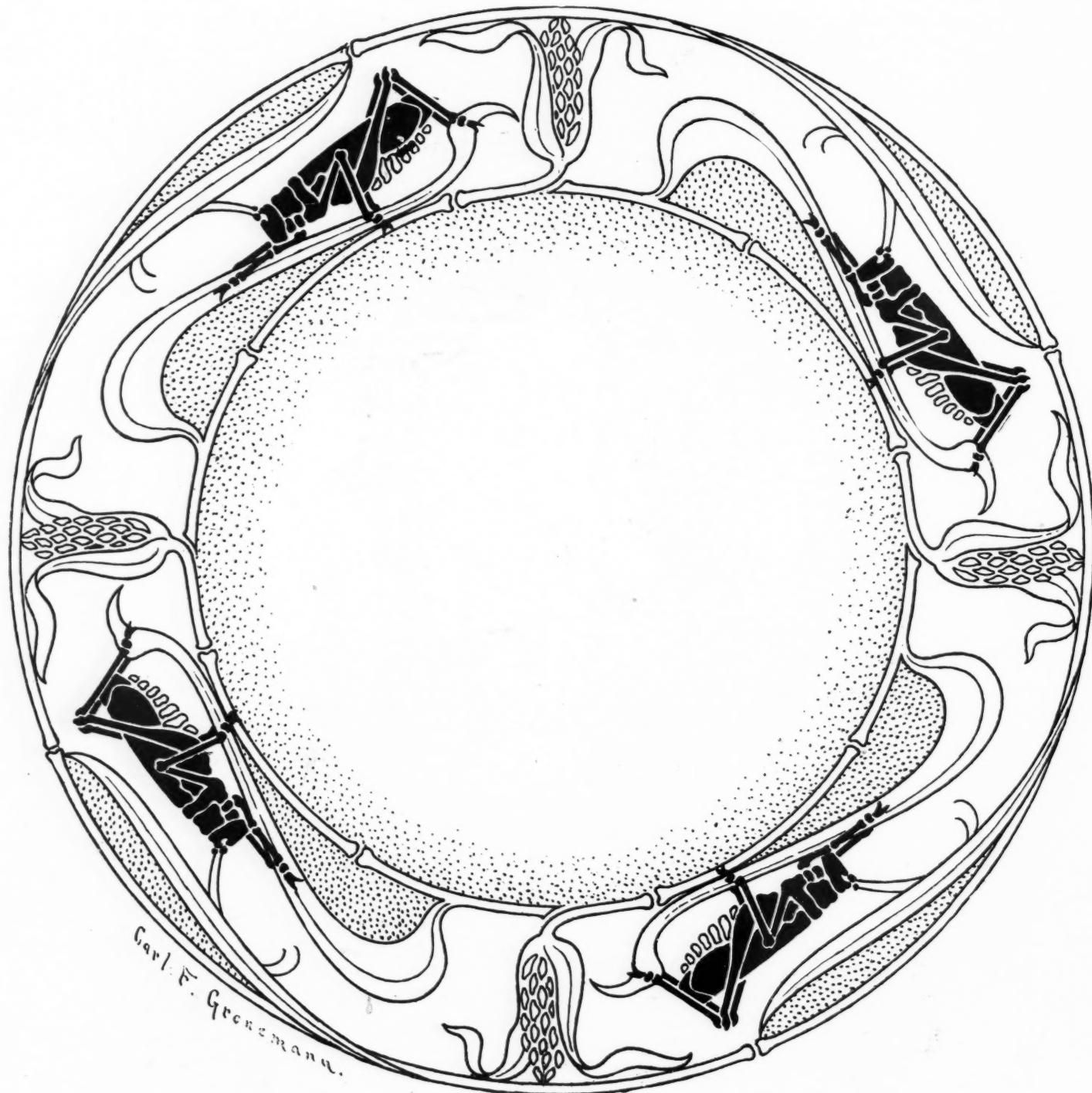
In order to lay in a piece at a single sitting, acquire the habit of planning to paint some one part thoroughly, other parts with merely a wash, and still others by merely a broad massing of the deepest shadows. Continue with each painting to select a different part to which to give chief attention. In the final fire all will come together as a complete whole, and be accomplished not only in a short time but in a masterly manner. This method should prevent a tendency towards that petty overworked and labored style which is acquired by consciously, diligently and thoroughly painting every part for every fire.



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BUTTERFLY BORDER—A. F. DALRYMPLE

In green and violet with gold edge. Background of border, yellow with black outlines.



DESIGN FOR PORRIDGE BOWL IN IVORY, YELLOW BROWN LUSTRE AND GOLD—CARL F. GRONEMAN

APPLES

Henrietta Barclay Paist

COLORS—Copenhagen Grey, Copenhagen Blue, Olive Green, Dark Green, Moss Green J, Violet of Iron, Hair Brown (or a similar Brown), Pompadour Red.

If the study is used as a panel make the background a soft Olive Green, flat. If used on a cider pitcher shade the background from Olive Green at the top to Brown Green and Dark Green at the base; flushing Violet of Iron over when the fruit is massed. Mix the Copenhagen Grey and Blue to

a soft Blue Grey for the under side of leaves and for the extreme light on the apples. Model the apples with Olive Green and Violet of Iron. Make the little blossom end of Dark Brown. Use Copenhagen (mixture) for the lights on the stem and model with Violet of Iron and Brown. Make one or two of the apples redder by shading when it is darkest with Pompadour Red.

Repeat and fire. If one understands "dusting", the red in the background may be rubbed on over the greens when nearly dry. The colors can be blended beautifully in this way.

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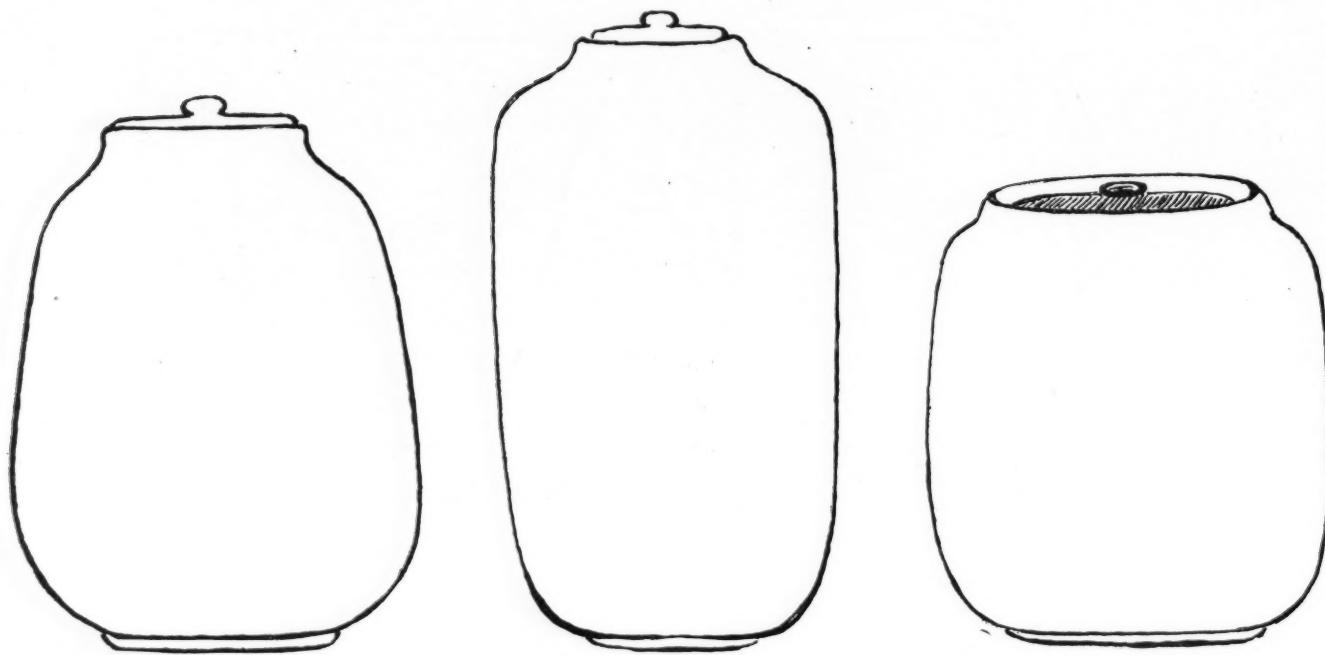


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APPLES—HENRIETTA BARCLAY PAIST

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DESIGN FOR THE DECORATION OF CHINA

SIXTH PAPER

Caroline Hofman

THESE sketches of design, or experiments in design I might call them, are only adapted for use on very plain and simple shapes in china; it is such a waste of time to attempt good design on a piece whose shape is bad. Haven't we all seen shapes in china intended to be "decorated," (Heaven save the mark!) that were not only badly proportioned, but were distorted beside; unpleasant from every point of view?

Proportion alone is a most important quality in a piece of china to be decorated, (or in any thing else, for that matter,) but there are so many more good shapes in the market now than there were a few years ago that we feel the time coming when the ugly ones will all be banished to the attic or thrown on the waste-heap.

There has been such demand for good plain shapes,—owing to the earnest efforts of many of the ceramic clubs all over the country, that manufacturers have produced, and even sought for shapes modeled by well known china-painters.

In selecting china to decorate we have to judge it by proportion first of all. If it is a piece which stands upright,

like a pitcher, stein or tea-pot, we must first decide whether the height is well-proportioned to the width, and then carefully consider the proportion of the handle.

Is the handle too heavy for the apparent weight of the piece, or does it seem light and flimsy in proportion?

The second question is that of *line*. Between the top and bottom of a piece of china you can plan the sides to curve in anyway you please. (Or rather the man who made the china could have done so.) Now curves are either pleasant or unpleasant, and our study of Nature gives us judgment as to what *good* curves are. Don't the various curves in the little outlines of teajars look as though they had just *grown* that way? It is a good test for any curve; does it look like something that Nature herself might do?

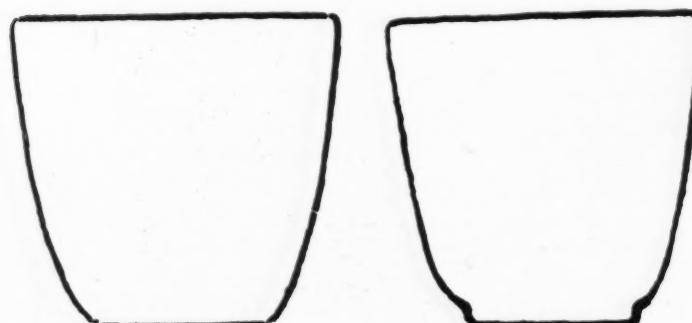
Just look at her wonderful curves in fruit, for instance,—melons, plums, all sorts of pods and seed vessels,—and look, too, at the way in which the stems spring out of the larger fruits. Every handle to a piece of china ought to give us that same sense of having grown there,—ought to look comfortable and natural. It is a pity to have to admit that handles of this sort are hard to find. That nature never gives us either an exact circle nor a curve that is part of a circle, we soon discover by studying her. Even the moon isn't precisely round, and no artist would ever think of drawing the moon with compasses.

Plates? Well, yes, plates must be round, though they never are, exactly. But our study of shape, when it comes to plates, is in the question of proportion,—a very important question it is.

A plate with a rim too wide for the proportion of centre looks heavy and uninteresting; while too narrow a rim is apt to give the plate a trifling look. The angle, too, at which the rim stands in relation to the flat centre has to be carefully considered; and we find that a rather flat rim is usually better than one that has much slant.

The depth of the plate, or "shoulder," as the groove between the rim and the bottom is called, also enters into our question.

There are well-proportioned plates in the market, and very poor ones, so it behooves the decorator to discriminate wisely. When a designer is planning decoration



TO ILLUSTRATE STUDY OF LINE AND PROPORTION



TO ILLUSTRATE STUDY OF LINE AND PROPORTION

for a plate he tries to see in what variety of ways it may be treated. Aside from the dark and light spacing of the design itself you will soon find that you need not, at all, make your border design the full width of the rim. Often you can get very charming effects with quite a narrow band of "trimming" at the edge, with, perhaps, a line or two farther in.

You will think of a great variety of ways in which a plate may be decorated, once your thoughts are set in that direction and your faculty for designing is aroused.

Before closing this chapter I want to speak of one of the best possible ways of studying proportion and line,—and that is by modeling in clay.

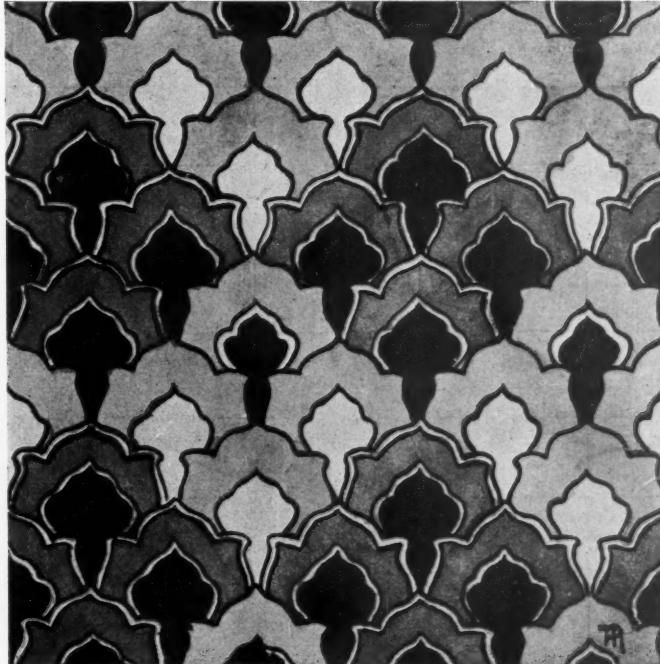
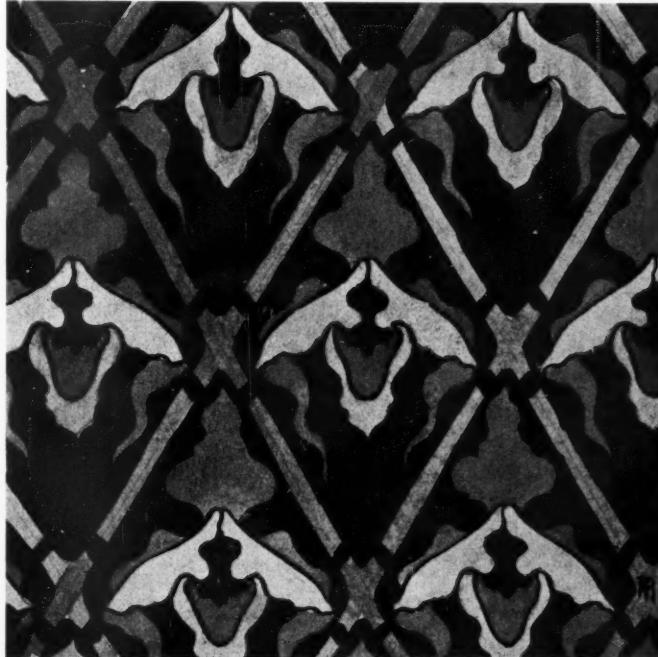
We need not go into the work elaborately, nor with any expectation of becoming potters; but with a few pounds

of pottery clay, (even a tool is not an absolute necessity) you can make experiments in line and proportion that will be a real delight, and will teach you more about them than you could gather in the same length of time by any other means.

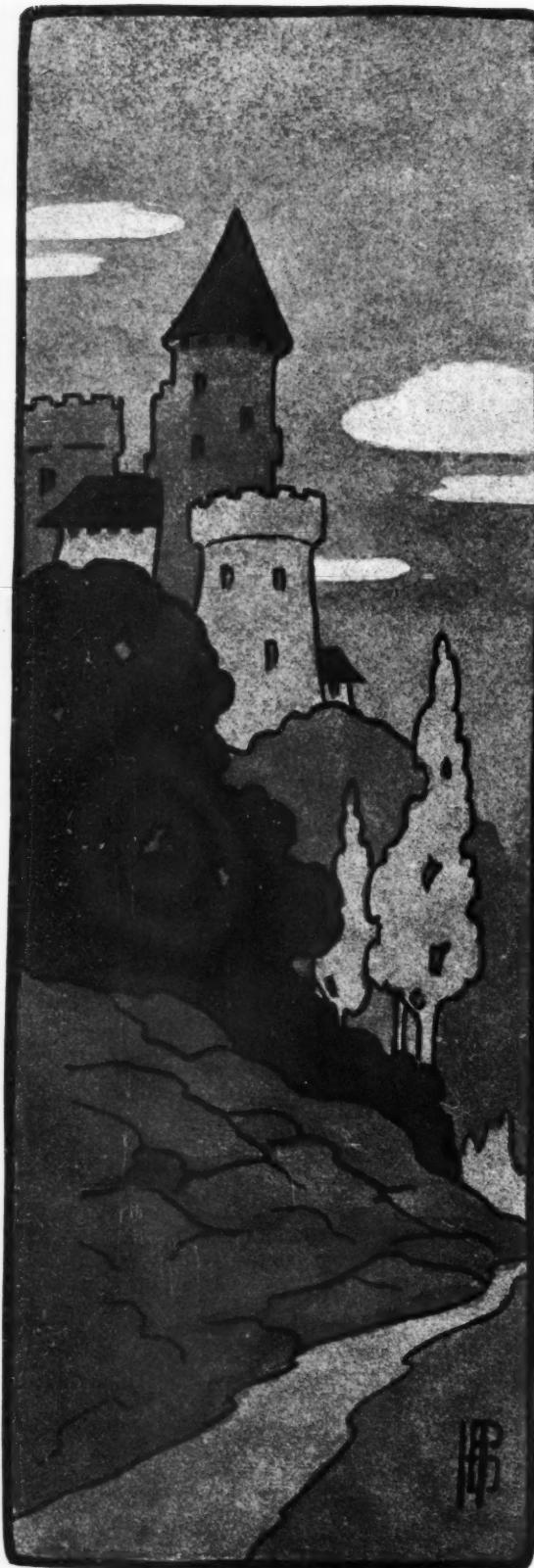
There is nothing difficult in the working of clay,—one soon learns to know when it is too stiff or too soft, and remembers to wrap it in wet clothes, or cover it tightly from the air in some way to keep it from drying when he is not working with it. The first efforts are likely to look somewhat childish, of course, but one gets what he aims for,—a study in proportion.

Soon the worker needs no suggestion, but teaches himself from his very love of form.

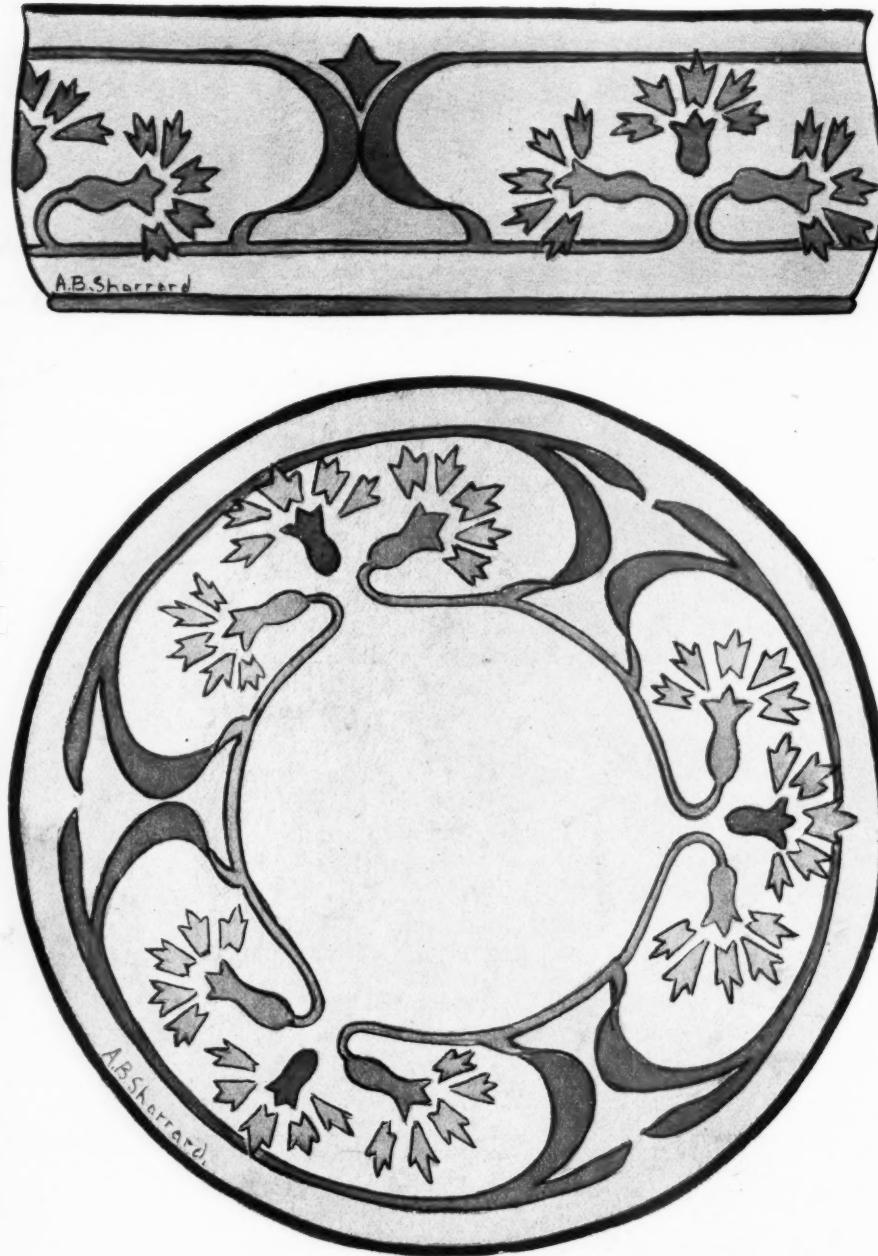
(TO BE CONTINUED)



SUGGESTIONS FOR "ALL-OVER" PATTERNS FOR CERAMIC DECORATION



DECORATIVE LANDSCAPE—
HENRIETTA BARCLAY PAIST



PUFF BOX AND COVER—ALICE B. SHARRARD

TRAY AND PUFF BOX—CORNFLOWER DESIGN

GRUND, opal lustre. Flowers, rich deep blue. Leaves, blue green. Center of flowers, black or gold. Outline, black or gold. Rim to edge of border, gold. In box border use same colors, except in spaces where the leaf forms join—this can be same tint of flowers, or two washes of Gray Blue lustre.



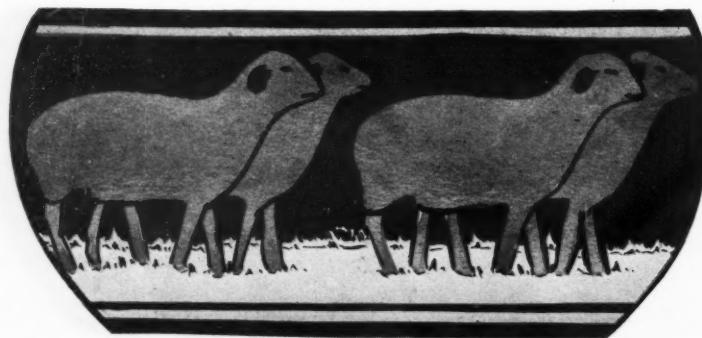
COMB AND BRUSH TRAY—ALICE B. SHARRARD



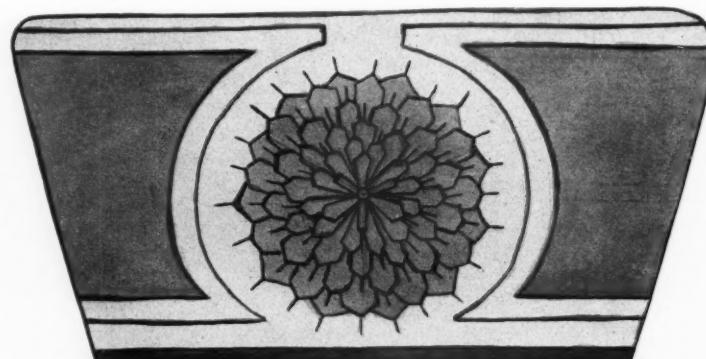
STRAWBERRIES—HENRIETTA BARCLAY PAIST

FOR the berries, paint for the first fire with Blood Red, the seed markings with darker color (mix Blood Red and Black). The smaller berries are greenish—use Moss Green and tinge slightly with Deep Red Brown or Pompadour. Paint the leaves with Brown Green and Dark Green, leaving the lights to be glazed with Moss Green in second fire, touch the

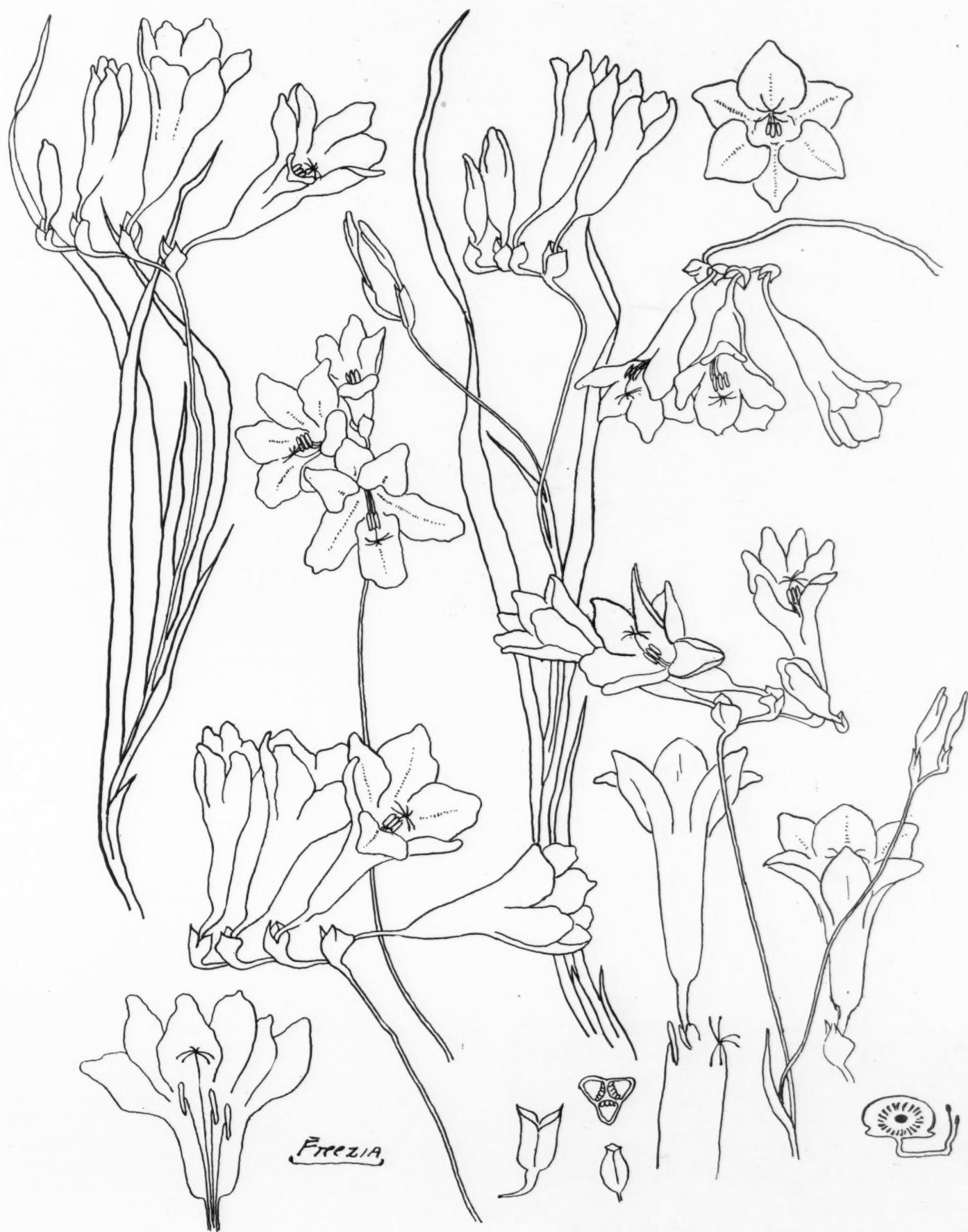
edges and around worm holes or irregular places with Sepia and Blood Red. Glaze the berries with Deep Red Brown or Pompadour. Use Blood Red, Yellow Brown, Dark Brown and Yellow Ochre in the Background, painting strongly around the lower parts with Blood Red and Dark Brown and shading gradually into Yellow Brown and Ochre.



CHILD'S BOWL—MARIE CRILLEY WILSON
In grey browns and olive.



SCRUB PINE BOWL—JESSIE UNDERWOOD
In olive greens or browns.



FREEZIA—EDITH ALMA ROSS

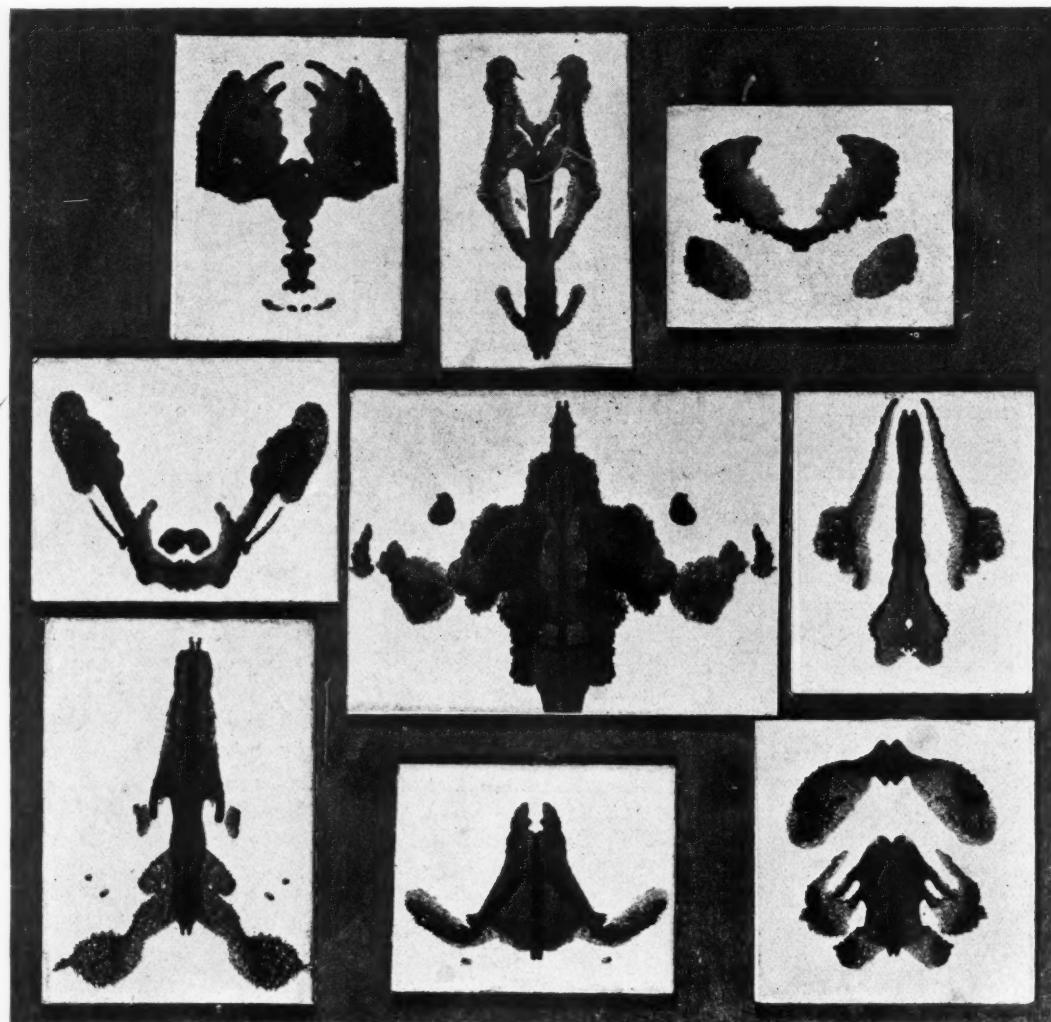


Figure I. Suggestive page of "spotting".

"SPOTTING" AS MOTIF IN CHINA DECORATION*Martha Feller King*

Doubtless when children we often passed a rainy forenoon with brush, inkpot and pad of soft paper, watching with interest the ever varying forms assumed by a blot of ink when the paper was folded across it and tightly squeezed. Let us consider briefly the suggestiveness of these forms as motifs for china decoration.

First let us experiment by throwing blots on a few scrap pieces of paper and so obtain for ourselves the material with which we will work. A stiff glazed paper is the best, as the ink is not absorbed so quickly. Later we may substitute blots of water color for the ink, and so obtain suggestive color effects.

Let us select as a motif for a plate design a spotting which appeals to our imagination. Perhaps A (Fig. I) will answer our purpose. We will outline the mass with straight lines, eliminating all slight irregularities of form (Fig. II). This gives us a unit with which to begin our work.

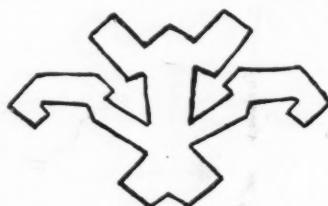


Figure II.



Figure III

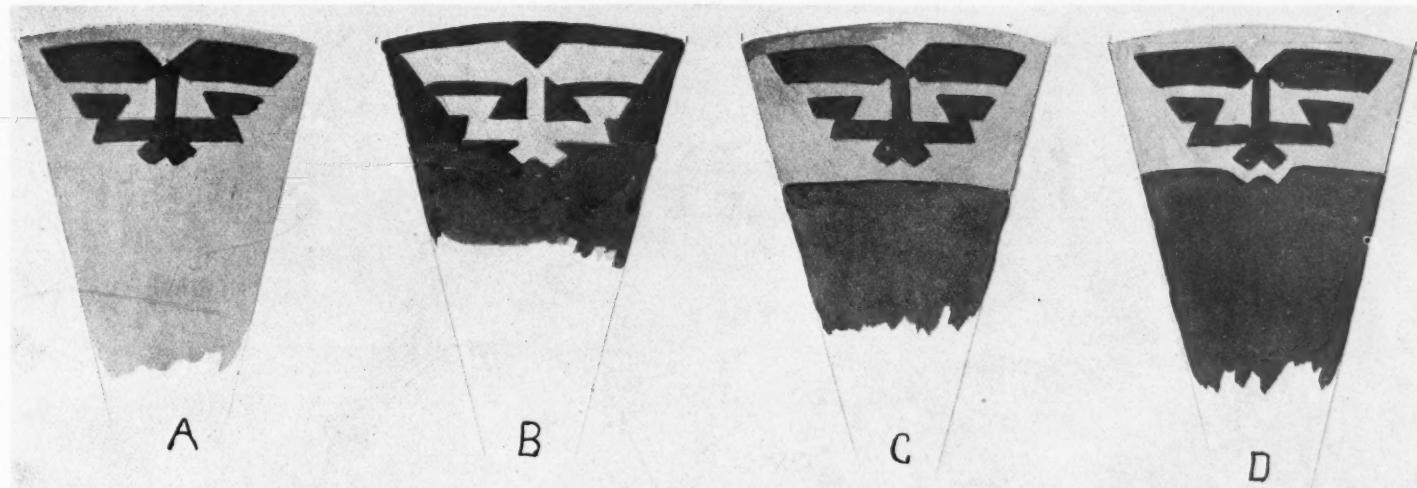


Figure IV

Taking our Keramic Studio Plate Divider let us divide our plate into fourteen sections. The problem which now confronts us is the modifying of our motif so that it fits the space (Fig. III).

A rectangular section of mirror, bound on three edges with passe-par-tout tape is a great help in this work. By holding the unbound edge on the radius of the circle we get a reflection of the unit showing us the next section as it would appear if drawn. This device saves many a tiresome erasure, as we get the effect of the mass spotting at once and can make necessary changes before going further.

Let us study our work carefully at this stage. Do the lines break our space in a pleasing manner? Is the eye carried along the border in an easy manner with no unpleasant jars? Is there a continuity of line which flows rhythmically? If not, let us alter our work until these results are obtained.

We will now work for color massing. By working out two or three combinations we can readily decide which effect is best suited for our purpose.

In A (Fig. IV) we can readily see that the white mass is too large; on the other hand, in B (Fig. IV) the white mass is not large enough to give the motif its proper support. C (Fig. IV) corrects these faults but there is little relation existing between the border and inner circle. D (Fig. IV) breaks the inner circle to conform to the shape of the motif, and as we see by the aid of our mirror, gives us a pleasing flow of line throughout.

Now let us take a piece of paper and carefully sketch a half section of our plate design. The added line breaking the white space between the units tends to hold the masses together and gives us a pleasing accent note.

We now have a piece of work which expresses our individuality. It is surprising what growth we may make by devoting a half hour each day to the practice of this lesson. Let us fight the tendency to appropriate another's work to our needs, for by so doing we check our own growth, and have, at best, a "decoration" which does not decorate, for only by the expression of ourselves can we create beauty.

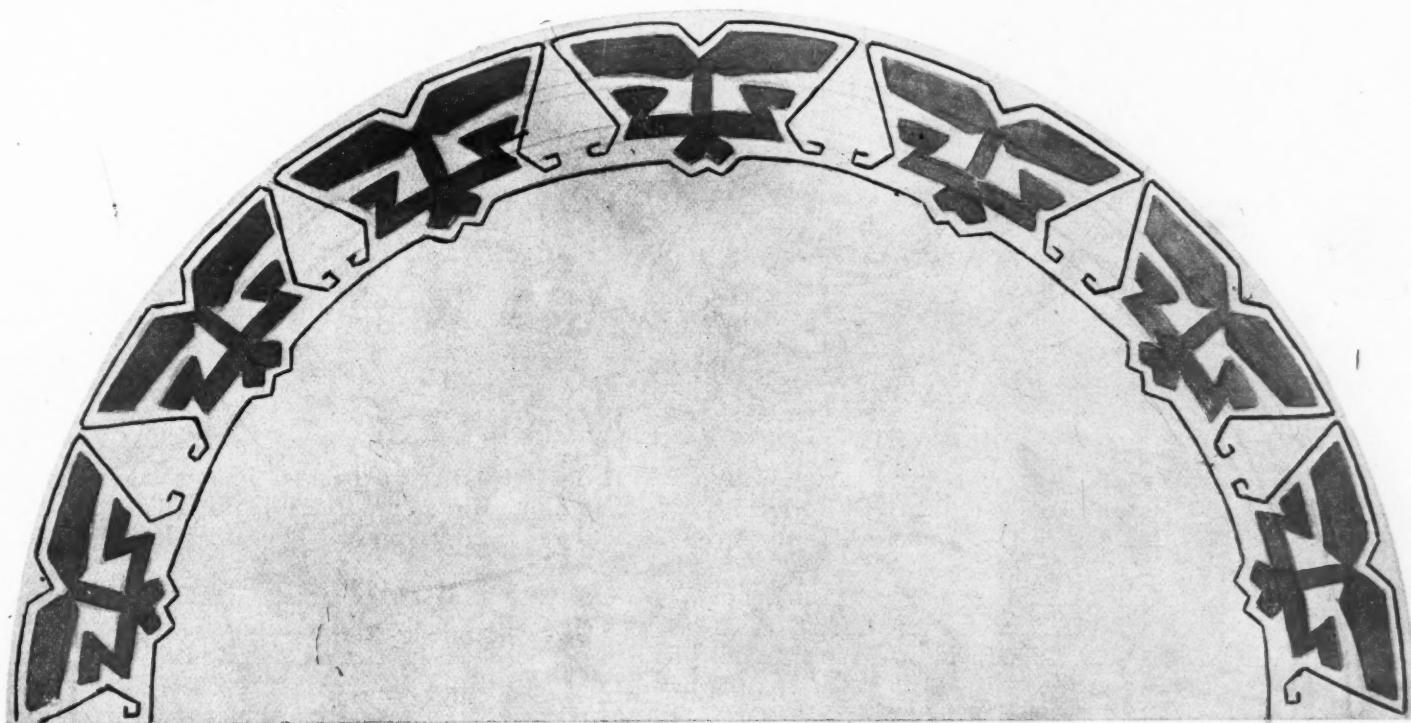


Figure V



WATER LILY PLATE—EDITH ALMA ROSS

THIS semi-conventional design was prepared especially for the beginner in china painting. There are no straight lines or difficult geometrical figures which require a careful treatment.

The background is a blue green tint and should not be too smooth, as such a tint lacks character; rather it should be darker in some places and lighter in others, which will give a vibration of color.

The dark lines on the inside of the band are a dark green and the light lines are a very pale green or gold.

The water lilies are painted in natural colors with greenish tints and shadows melting into yellows and orange for the centers with a touch only of bright red right in the heart of the blossom.

Another scheme for treatment would be to have the border tint a soft pink with the lines a maroon and the flowers white daintily shaded with pink. The centers would be green with yellow and crimson.

A monochrome treatment in blues and greens is also good for this design.

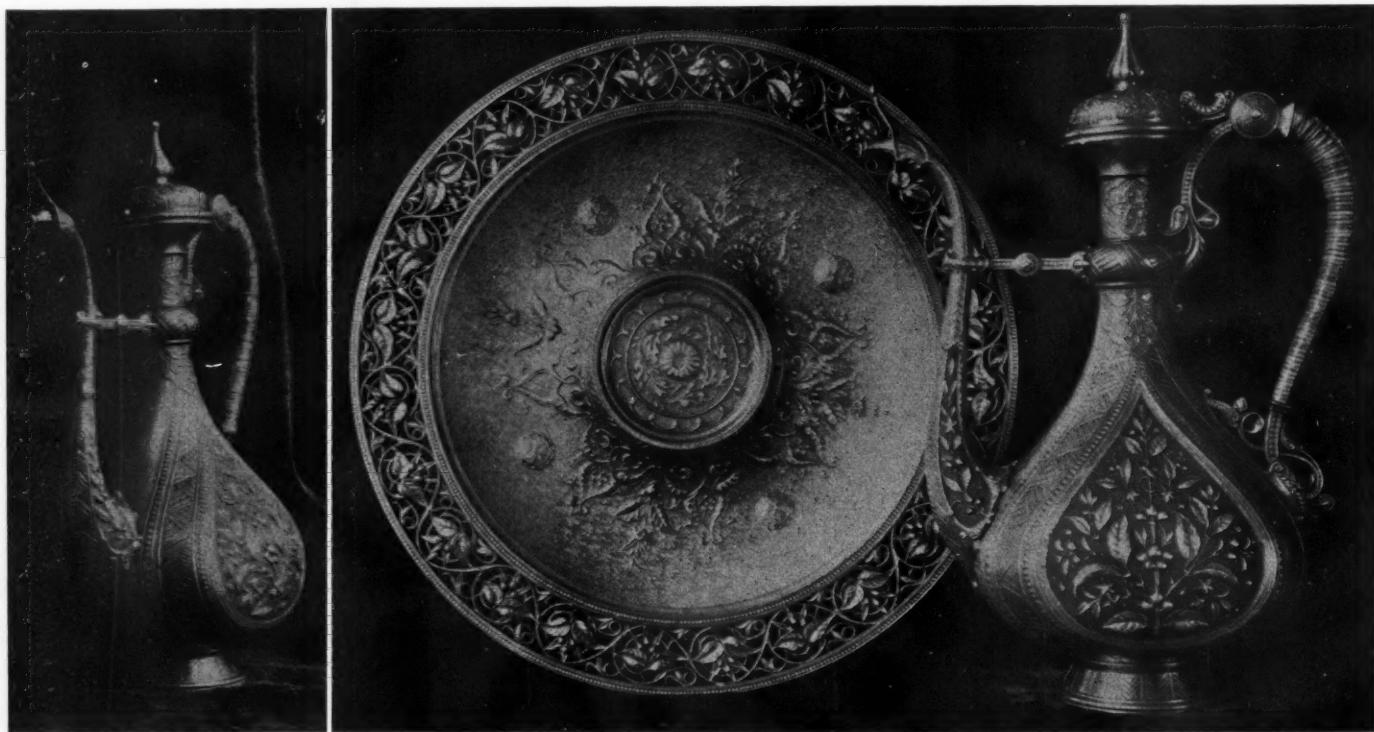


PEACHES—SARAH REID MC LAUGHLIN

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Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Illus. 68.—Example of a pewter ewer in fig shape, made in complex moulds. Designed and executed by J. Brateau.

ART IN PEWTER TECHNICAL PART (CONTINUED)

Jules Brateau

GOLD, SILVER, NICKEL AND COPPER PLATING

As it is necessary to please the taste of the purchaser, the pewterer must sometimes plate his work with gold, silver, nickel or copper. Since the introduction of the galvanic process, the gilding of pewter has become quite general. It was not so before this useful discovery. But, nevertheless, there may be seen in the Cluny Museum, gilded pewter pieces dating from the sixteenth century. The altar vessels serving the Roman ritual, were of necessity so treated; because the rubrics demanded that the interior of the chalices and of the patens which covered them, should be faced with gold. In the rules of the guilds to which we have referred ("The History of Pewter"), special mention is made of gilding, and of the instances in which it was authorized.

Gradually the rules came to be neglected, certain innovations were tolerated, and finally a royal decree permitted the pewterers to gild their works according to their own pleasure.

This gilding could be obtained only by the gold-leaf process, such as is still used upon wood.

The pewter was first brightened by scratching with a cluster of metal wires firmly tied together; the brush being scrubbed in all directions over the surface to be gilded, and producing upon it an infinite number of fine lines.

The piece having been slowly heated over a clear fire and preserved from finger-marks on the part prepared to be gilded, the gold-leaf was applied in double thickness.

Then, placing the object on his knees, or on a cushion, and holding it in his left hand in a chamois skin, or pasteboard, the gilder, with his right hand, applied the gold-leaf; using a burnisher made of a wolf's tooth, mounted upon a handle. Aided by the heated metal, and by dint of hard rubbing, he succeeded in making the gold adhere, and in giving the object a brilliant polish.

According to the period, and in different workshops, gold-leaf was applied to the pewter object by means of various fixatives; such as gum, garlic, white of egg, etc. But at the present time we have advanced far beyond all these methods which are fortunately replaced by electricity.

A manufactory equipped with steam power, electrical appliances, and all the advantages of a modern plant, possesses great facilities for rapid production. Such an establishment is scarcely consistent with the primitive simplicity of the processes described in this article, but it is nevertheless true that the objects there produced, must pass through the phases above indicated, no smallest detail being omitted.

Up to the present point of our article we have limited our consideration to cylindrical moulds, or to round trays requiring the indispensable use of the lathe. We have described the production of articles by such means. But without the service of the lathe there can be made an infinite quantity of pieces whose shapes are alone limited by the imagination of the artist.

Of such the theoretical description would be long and the limits of our study do not allow further extension.

VARIOUS OTHER METHODS OF WORKING IN PEWTER

The processes which we have thus far described, are not the only ones applicable to pewter, which is easy to work, is of varying malleability, according to the alloy given

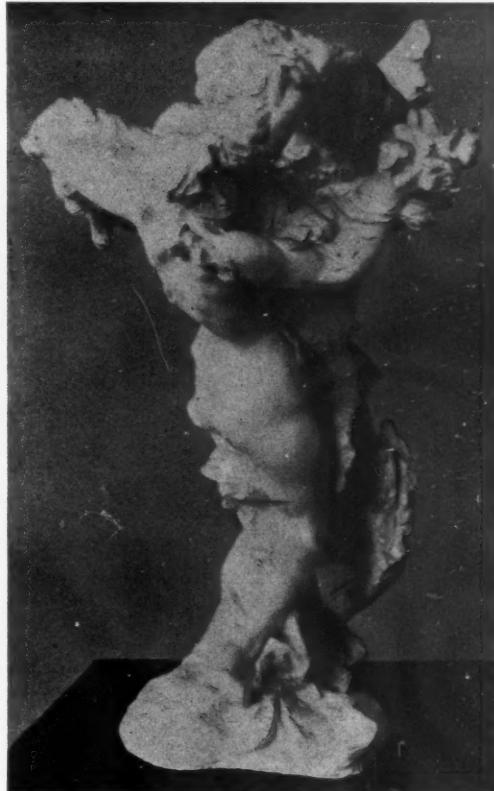


Illus. 63.—Beer set on tray, by J. Brateau.

and would rank above all other metals, were it not that it lacks the single important quality of hardness.

It is easy to weld, when the parts of an object are to be assembled. It may be trimmed, flattened, cut, stretched, melted, stamped, engraved, and chased. In a word, it is susceptible to all treatments to which metals may be subjected.

We have stated that sculptors sometimes have their works reproduced in small, in this material. Such reproductions are obtained by a process quite different from the one which we have described.



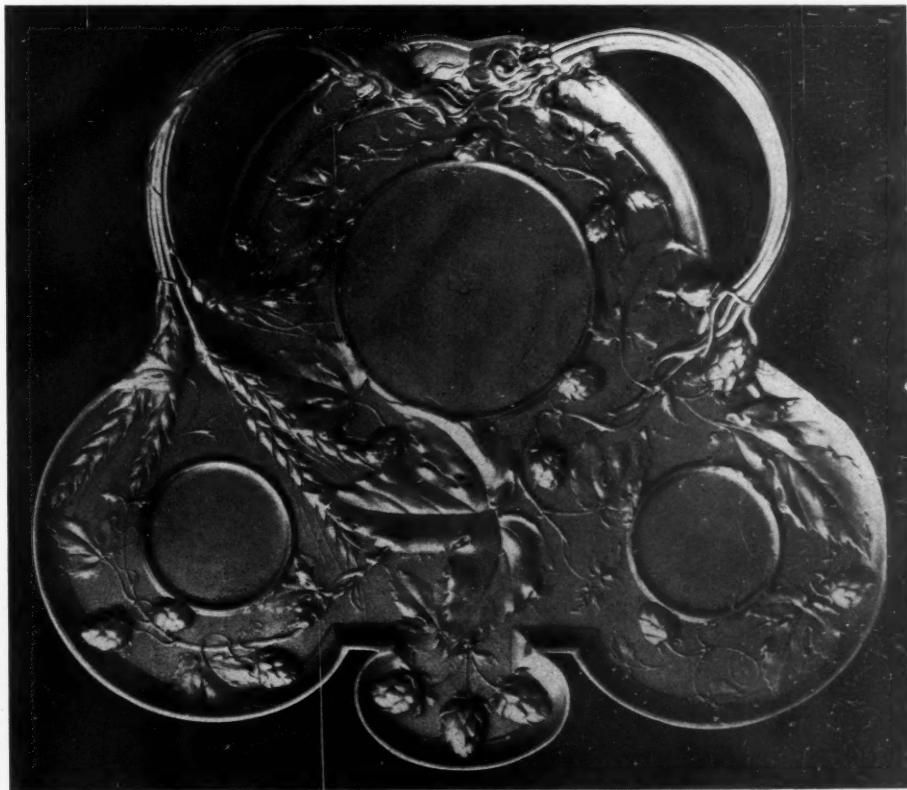
Illus. 65.—Pewter statuette by Jules Desbois, sculptor. Made in sand mold.

To obtain a statuette it is sufficient to give a good plaster model to the founder, who makes a sand-mould of the object, and then proceeds as if he were casting in bronze; simply pouring molten pewter, instead of copper into his hollow moulds.

The figure is cast in separate parts, trunk, arms, and



Illus. 64.—Pewter mask executed in natural size by Jules Desbois, sculptor. Made in sand mold.



Illus. 62.—Tray for beer set. Example of an object made in a mould, not turned on the lathe. Designed and executed by J. Brateau.

legs; the draperies and accessories having the same alloy as the body, so that when the founder shall have effaced the seams and joints, the entire piece may have one general tone. A new sand mould is made for each successive reproduction, as the mould must be destroyed to allow the removal of the cast (See plates Desbois, Leden, etc.).

Plates 97 and 98 give different views of an ewer, the mould of which, if made in one piece, would be too complicated. Its form, like that of a flattened figure, forces the cast of the body to be made in two halves, which are afterward joined and welded by the founder. One mould is necessary for the handle, two for the spout, one for the base, one for the hinge, and one for the lid. The work of assembling the pieces is therefore a complicated one, and, to be satisfactory, requires the aid of the goldsmith.

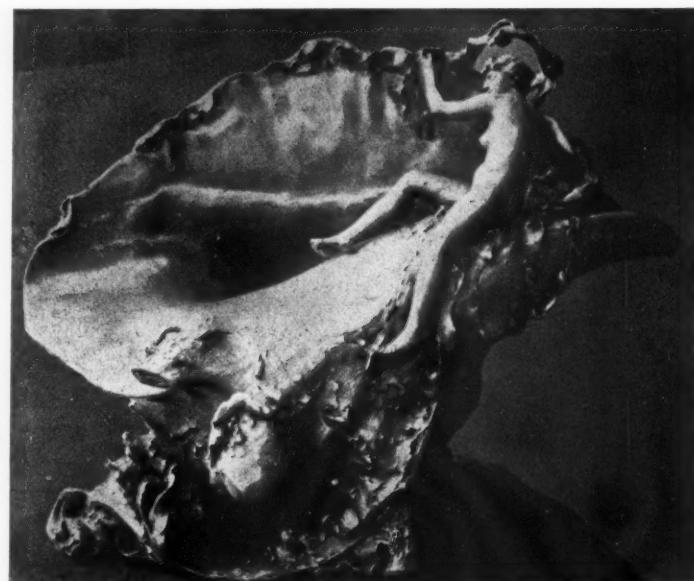
The hand lavatory here illustrated, is also composed of various pieces, which must be assembled and welded together.

A casket, a coffee-pot, a teapot and a chocolate pot, richly decorated, may be cast in single pieces, but there must be separate moulds for the handles, covers, and spouts, which must be welded to the bodies.

Sheet pewter, like gold, silver, and copper, is worked with the hammer, and may be fashioned into any desired shape. It is even used occasionally by the joiner, or cabinet maker, out of which to construct small pieces of furniture.

The uses to which pewter may be applied, have therefore no limits except such as are fixed by good sense, for objects in infinite variety can be made from it.

Heretofore, we have but made allusion to the large quantity of pewter table-plate produced in the eighteenth century. We now subjoin the description of the process by which the



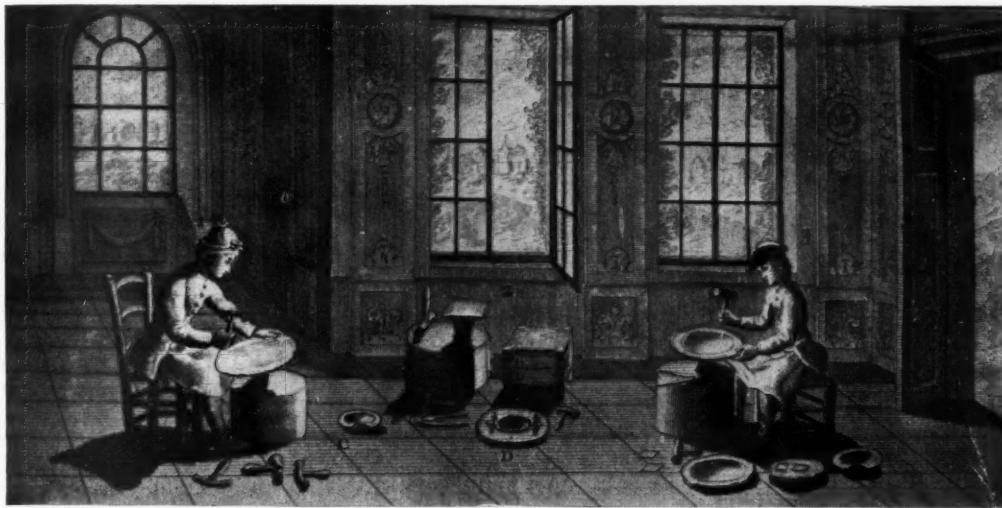
ILLUS. 66.—Naiad on shell, by Mr. Ledru, sculptor. Made in sand mould. In Galliera Museum, reproduced by courtesy of Mess. Susse, pub.



ILLUS. 69.—Hand lavatory in pewter, by Mr. Alexandre Charpentier, sculptor, in the Galliera Museum. Made in parts soldered together.



ILLUS. 67.—Mischief maker. Vase in pewter by Mr. Ledru, sculptor. Made in sand mould. Reproduced by courtesy of Mess. Susse, pub.



Illus. 72.—Pewterers hammering trays, XVIII century. From Salmon's Treatise, 1788.

trays, platters and trenches then so widely used, were made.

Such objects, whether round, or oval, were, in no instance, cast in their final form. The border and the bottom were, it is true, of a single piece; but the flat part of the bottom was always on a level with that of the concave moulding at the inner edge of border, whatever the depth or the shape desired for the object.

After the plaque called the *rondelle* or *rouelle*, was taken from the mould, it was polished on the lathe and its thickness equalized.

Then the metalsmith placed the plaque upon a kind of anvil, of which there were many different forms. He smeared both sides of the plaque lightly with tallow, as also the table of the anvil, and the surface of his hammer, so that his tools might not become plated with the pewter chips produced during the course of the work.

In the historical section of the present article we have given the reasons which induced the French pewterers in the reign of Louis XV to have their metal hammered by journeymen, gold and silversmiths.



Illus. 71.—Coffee pot, cast, soldered, and finished with the hammer.

With light strokes, and reserving a space more or less broad for the concave moulding at the inner edge of the border, according to the purpose for which the object was destined, the metalsmith began to work at the circumference, making the circuit of the piece, and narrowing his concentric circles until he reached the center.

Then, by a series of special methods of beating, ending in smoothing, he gave his piece its final form. It still remained for him to polish it, for its surface was as yet in the rough, and completely covered with the marks of the hammer.

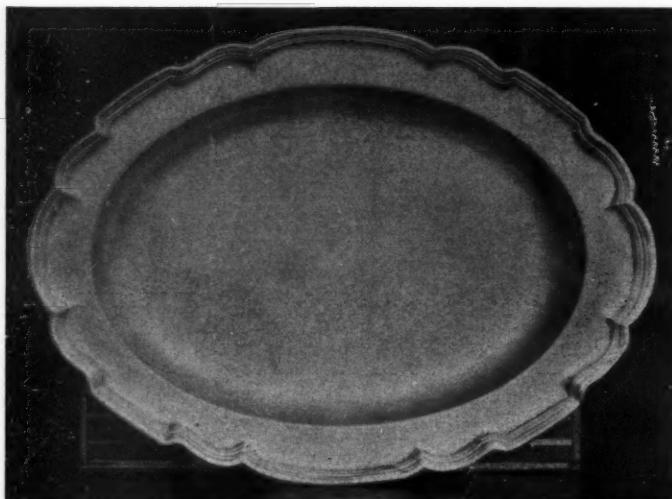
The smith then covered his anvil with a buck, chamois, or beaverskin stretched tightly. He wiped the piece and powdered it carefully with whiting. Then with light strokes he succeeded in absolutely effacing the traces of his work upon the surface of the metal, which became smooth and shining.



Illus. 75.—The Seasons, pewter goblet, by J. Brateau.



Illus. 73.—Pewterers engraving dishes, XVIII century. From Salmon's Treatise, 1788.



Illus. 7fi.—Tray, example of plaque or *rondelle* casting, final shape given on anvil.

The same process was used for all utensils whose shapes allowed this kind of work, which was altogether unsuited to objects in relief.

The advantage resulting from this process was lightness in weight; decreased thickness, together with increased resistance obtained through the hardening effect of the hammer on the cold metal.

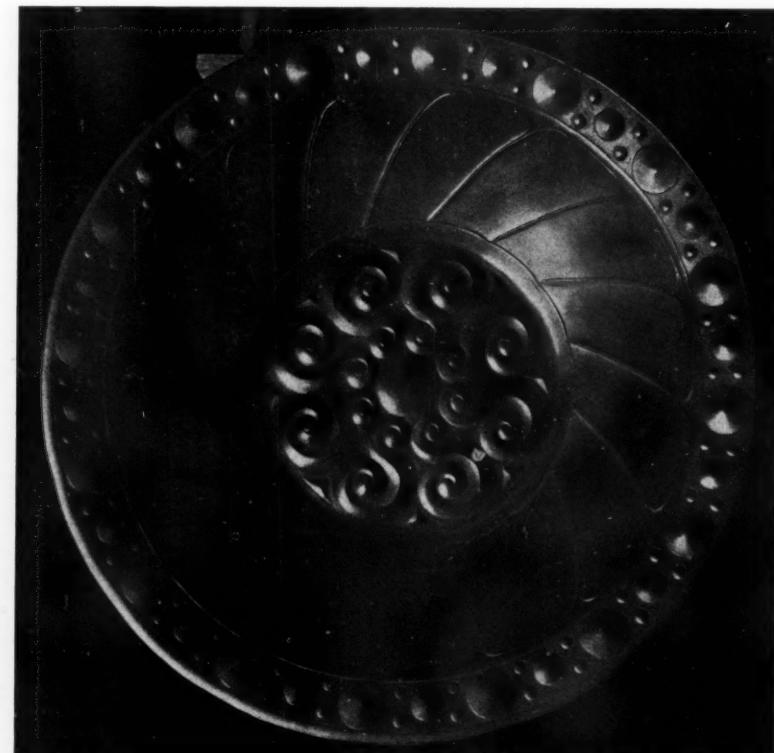
The skill and the tool of the engraver were employed to lend attraction to the work, but with doubtful success and for a limited period.

Soup-tureens, gravy-boats, and other similar dishes, after having been cast in the shell, that is to say, in forms rendering their general outlines, were assembled and welded, and then hammered, according to need, in order to raise the flat parts into convex curves and flutings.

In giving the preceding explanations, we come too closely to the processes of the chaser and modeler to avoid speaking of them. Adepts in these artistic crafts have held and still occupy an important place. Therefore, we must give at least passing mention to the method by which flat objects may be so variously decorated, provided that the metalsmith has rendered them susceptible to the final treatment by making them from pure and fine material.



Illus. 76.—Psyche and Zephyr, pewter goblet.



Illus. 74.—Bowl in soft pewter, first planed with the hammer, then modeled in repoussé with chasing tools, by J. Brateau.

The craftsman who models and chases, is possessed of extraordinary skill. He works with equal ease upon flat surface, or circular contour, embossing at any point chosen for decoration, if only he may find an opening large enough in which to introduce a tool specially adapted to this kind of work. He produces convexities, and models and shapes them with exquisite taste and delicacy.

The object brought into being by his skillful fingers, aided by the hammer, and by various chasing-tools adapted to work beneath the surface of the metal, or upon it, is perfected gradually.

In order to master with ease his material and work, he uses a cement melting at a low temperature for preserving the forms given to the object. If he possesses a thorough knowledge of his art, the chaser evidences the same control over objects cast in sand-moulds, as over those made from a thin metal sheet, and decorated with embossed designs. He is also able to carve from a solid mass of cast pewter, by the aid of a skillfully directed tool, an object of simple or complex relief, which is worthy of cultured admiration, just as the sculptor in stone, or wood, carves his statues from a more usual medium.

It would be interesting to treat this special art as to its past and its present aspects, and also as to its processes, but unfortunately we can not do this without going beyond the limits of the general subject.

In the sixteenth century, pewter had its place with ivory and other highly prized materials in the decoration of muskets, cross-bows, harquebuses, and other portable weapons.

In the seventeenth century, Boule and his rivals in cabinet-making enriched their sumptuous furniture with inlaid work, in which pewter figured with gold and tortoise-shell; the first named being preferred to silver which so easily oxidizes.

Finally, if we look toward the Orient, we find pewter

most effectively used in the decoration of a great variety of objects, such as jewel-caskets, small tables, pipes, *narghilis*, etc.

We have previously stated that there are no limits to be set for the use of pewter. And this we repeat, for we have not considered here its industrial applications and possibilities which offer a field varied and extensive.

* * *

LIGHT YELLOW ROSE (Supplement)

Sara Wood Safford

THIS sketch was made on a grey paper, as the background suggests. If the worker wishes to break the solid background effect, do so by letting in soft yellow lights. In painting for a first fire, try doing just the design without any background, softening the edges with an oiled pad if they look hard. For a second fire, consider the background color, washing it lightly over the edges of the roses and leaves, and perhaps delicately tinting with soft yellow the hearts of the roses, and touching the leaves in places with pure green. In a third painting, add the sharp detail touches and strengthen background where needed.

Colors for roses—For grey shadows use Violet and Yellow and Pearl Gray. For deep warmer shadows use Yellow Brown "touched" with Carnation, and Violet. For the delicate yellow tints on the rose petals use Albert Yellow, and Albert Yellow with Peach blossom for the flush of the rose. In the hearts, add Carnation and Brown Green to Yellow Brown.

Colors for leaves and stems—In the first painting, grey all the greens with Violet, and add to Blood Red a

touch of Violet for the main grey leaves. Pure Green may be washed over the leaves in a second or third painting. Use Yellow Green, Blue Green, Brown Green, Brown Green with Blood Red, Shading Green and Dark Green. Paint the stems in a light green and accent with Brown Green and Blood Red.

For the background use Pearl Grey, Pearl Grey with Violet, Pearl Grey with Yellow Green, Shading Green and Violet, Pearl grey with yellow. These color combinations will make light and dark tones of grey yellow harmonies.

* * *

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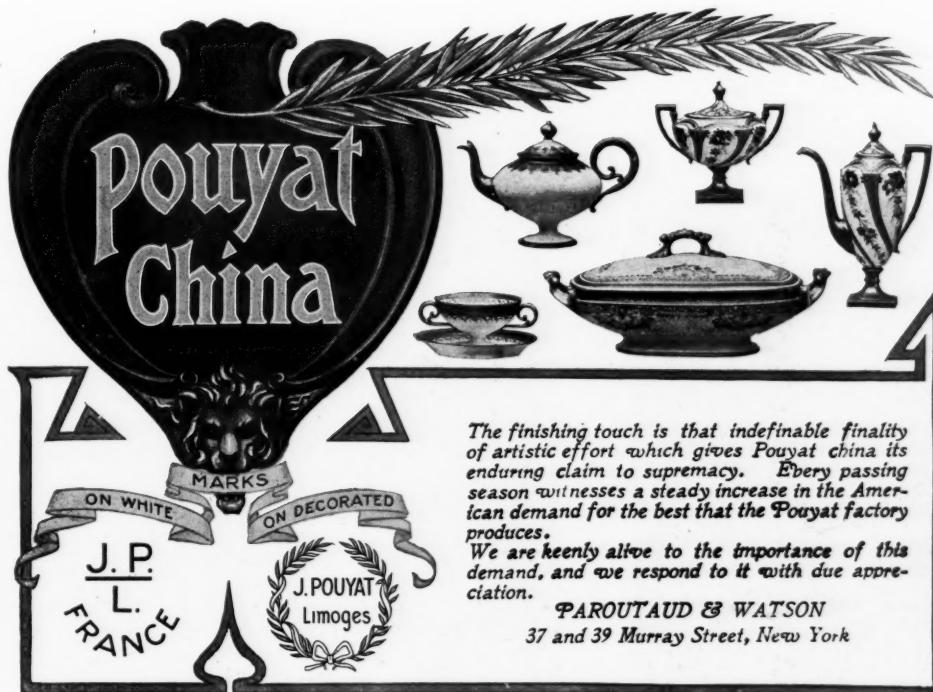
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